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MARADONA TRIBUTE

FUGUE ON A SOCCER STADIUM THEME

for Solo Piano

Composed and Revised by
ANA LEIRA CARNERO

Complete Score

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Published by **Ana Leira Carnero**
(https://analeiracarnero.blogspot.com)

Maradona Tribute: Fugue on a Soccer Stadium Theme

Composed as a personal response to the earth-shattering death of the legendary soccer player **Diego Maradona**, this fugue for solo piano is more a celebration of his extraordinary life and talent than a mourning of his heartbreaking passing.

The fugue subject is derived from the iconic ***¡Olé, olé, olé, olé, Diego, Diego!*** chant—a rhythmic hymn sung by fans throughout the athlete's career and to this day. Here, this *Soccer Stadium Theme* is enriched by the counterpoint of multiple original melodies with the playfulness of a jazz-inflected style, alternating with episodes of free musical creation (the so-called *divertimenti* of the fugue form). The jazz-based syncopated character of the musical ideas mirrors the spontaneous joy of Maradona's play, his street-born agility, and his improvisational genius on the soccer field.

As the fugue reaches its climax in the coda, the work undergoes a dramatic transformation. Moving beyond its initial lightheartedness, the chant is developed with newfound majesty and gravity. This final stylistic shift—moving away from the "jazzy" and toward a *quasi*-Gothic aesthetic—is intended to evoke the divine status Maradona held in the hearts of millions. It is a transition from the earthly joy of the game to a solemn tribute to a man revered as God: **D10S.**

— *A.L.C.*

MARADONA TRIBUTE
FUGUE ON A SOCCER STADIUM THEME

2022 Revision

P.T. 3'15"

Composed, Revised, and Edited by
Ana Leira Carnero
(originally completed in 2020)

a) The fugue subject is derived from a popular stadium chant used to pay tribute to the legendary soccer player **Diego Maradona** throughout his career: the acclamation refrain ***¡Olé, olé, olé, olé, Diego, Diego!***—an expression of worship for a man revered as God (D10S).

b) The *acciaccatura* starts to sound at the notated onset of the next regular note, whereas the latter's sounding onset is slightly delayed.

c) Pedal markings are an approximation of the actual pedaling, which should be adapted to the specific piano and the acoustics of the performance hall.

d) For sustained notes, the abbreviation ***ten.*** is used (instead of "**—**"), indicating that the note must be held for its full written value, but not longer.

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13

e)

scherzando

16

19

f

marcatiss.

f)

f

22

un poco espress.

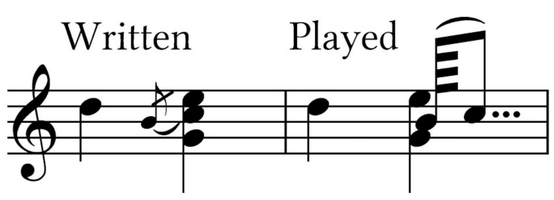
cresc.

ten.

e) Accents are indicated, from weakest to strongest, by –, >, ∧ or ∨, and *sf*; their actual intensities depend on the dynamics.

f) When the *acciaccatura* is written before a chord, the slightly delayed sounding onset (see ref. *b*) applies only to the chord note nearest in pitch to that grace note (typically a semitone above); all other chord members must be played as they are notated, beginning simultaneously with the *acciaccatura*.

Example:



25

poco rall.

sf

a tempo

ff

sf

molto dim.

mp

il tema ben sonoro

28

marcatiss.

sim.

marcatiss.

31

mp

cresc.

marcatiss.

sim.

34

mf

m.s.

m.s.

m.d.

m.s.

37

ten.

m.d.

poco
rinf.

40

marcatiss.

mp sub.

43

dolce

poco cresc.

sciolto

46

sciolto

ten.

rinf.

marcatiss.

più rinforz.

49

f brillante

52

ten.

rinforz.

poco riten.

a tempo

molto dim.

poco riten.

54 a tempo

mp

m.d.

m.s.

ten.

f energ.

senza rigore 59 a tempo

sfp *sf* *fp*

allarg.

molto cresc.

62 a tempo *poco rall.* a tempo

sf *ff*

g)

65

marcatiss. *sim.* *risoluto* *fff* *sf*

g) These successive grace notes, represented as small sixteenth notes, must be played rapidly and shortly before the beat.

68

sf sf sf sf

p sub.
poco a poco cresc.

ten. ten. ten.

Ped. 8 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

73

poco ritard.

a tempo

più cresc.

ff

ten.

Ped. Ped. Ped. 8 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

86

ten.

ten.

poco rall.

a tempo

cresc.

ff

sf

sf

sf

f

Ped.

ritard. _ _ _ Maestoso ♪. = 104

89

ff

m.d.

molto pesante

93

allarg.

grandioso

fff

pesante

96

sf

veloce

f

m.s.

sim.

15

poco rall.

lasciar vibrare